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"PORTRAIT OF A YOUNG GIRL"

JAN VERMEER OF DELFT

A newly discovered portrait, size 12¼ by 9¼ inches, in the possession of Mr. Anthony Reyre of London and shortly to be on loan at the exhibition of Delft Masters at the Boymans Museum in Rotterdam.

Portraits



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S. W. Frankel, President

NEW YORK, JUNE 15, 1935

Italian Art Show Draws Throngs To Petit Palais

Dating from Cimabue to Tiepolo
Hundreds of Masterpieces
Borrowed Mostly from Italy
Present Magnificent Display.

By MARCEL ZAHAR

PARIS.—The exhibition of Italian Art which has just opened in Paris is an art event of such magnitude that I have found it impossible even to summarize it in the compass of a single letter. There are reasons to believe that this exhibition will have more than an ephemeral importance, that it may well leave an indelible mark on the taste of a generation, and become epoch-making in the literal sense of that trite epithet. On the opening day no less than twenty thousand persons visited the Petit Palais, where the exhibition is being held, and the building is still thronged day after day by an appreciative crowd. The vast enthusiasm of the general public cannot but prove contagious, and influence the outlook of our contemporary artists.

Three hundred masterpieces of Italian painting, from Cimabue to Tiepolo, borrowed for the most part from Italy (though the public galleries and collections in other countries have contributed to some extent), are here assembled for the first time; nor is it likely that such an assemblage of the world's greatest pictures under one roof will ever be seen again. Beside the pictures we are shown some fine examples of the work of primitive Italian sculptors, of Bernini and his pupils; likewise some tapestries from Florence and Ferrara, ancient jewelry, ivories and lace. Both XIXth century and contemporary Italian works are being exhibited at the Musée du Jeu de Paume. Thus the fine flower of Italian art from its earliest days up to our times is now on view in two Parisian museums.

It is obvious that a weekly article—even a series of such brief contributions—cannot do more than the most summary justice to a subject which, for its adequate presentation, would need several extended essays. I propose accordingly to give only a concise résumé, punctuated by the great names of art, names that sound across the centuries like the drum-beats of a *marche héroïque*. One of the points that I would stress is that these primitive and Renaissance artists were inventors in the fullest meaning of the word; they discovered, so to speak, the vocabulary of painting, and the terms that they employed are still the *lingua franca* of the most modern art. I do not ignore the contributions of Flemish, French and German painters of the great period who, needless to say, furnished a splendid quota. But the palm of discovery, the Grand Prix for inventiveness, must go to Italy. These Italians were the pioneers of patterns, textures and techniques that their successors have adopted or adapted to their use; some of them, indeed, were isolated figures, born out of their due time, and impress us by their curious "modernity."

Beginning with the XIIIth century, the first links of the Italian chain join up with the last of the Byzantine period. The icon reigns in all its pristine glory

(Continued on page 4)



"PORTRAIT OF A MAN HOLDING AN HOUR GLASS"
Loaned by the J. Horace Harding estate to the exhibition of old masters on view at the Knoedler Galleries in London.

By SEBASTIANO DEL PIOMBO

VERMEER LOANED TO DUTCH SHOW

LONDON.—The feature of the exhibition held last month at the Vermeer Gallery was the "Portrait of a Young Girl" by Vermeer, illustrated on our cover this week. The painting, which appeared in a sale held at Christie's last March, is considered by the well-known expert, Dr. Tancred Borenius, to be definitely a work from the hand of this rare and great Dutch master of the XVIIth century. Since its acquisition at auction, the painting has been cleaned, relined and restored in certain passages where the craquelure of the face and white collar need filling in. The various phases of this work have been recorded by its owner, Mr. Anthony F. Reyre, in a series of photographs.

Dr. Borenius, writing of the painting in the June issue of *The Burlington Magazine*, says:

"In point of fact, the character of the craquelure throughout the picture offers in itself a very strong argument in favor of Vermeer's authorship; and the same is true of the handling of the paint, notably in such passages as the lace edging the collar. Apart from these details of technique, the whole scheme of color, its power of luminosity and vivacity of sparkle (in passages such

The Art News Issued Monthly During Summer

This issue of THE ART NEWS is the last weekly issue of the current season. The next number, as is customary during the summer, will be published July 13. The concluding numbers of the 1934-5 volume will appear on August 17 and September 14. Weekly publication will be resumed on October 5.

as the ear-rings and the hair ribbon) strongly suggest no one but Vermeer; and in its utter simplicity of disposition, the picture has a sense of bulk and imposing architectural construction, which point in one direction alone. The problems of Vermeer chronology are many and complex; but personally I feel in the treatment of the face something which suggests that the picture should not be placed very much later than the 'Diana and Her Nymphs' in the Mauritshuis."

Mr. Reyre, whose galleries are at 22 Old Bond Street, is sending the canvas to the coming exhibition of Dutch painting at the Boymans Museum in Rotterdam.

KNOEDLER HOLDS NOTABLE SHOW

LONDON.—The current exhibition at the Knoedler Galleries, held in aid of King George's Jubilee Trust, features twenty masterpieces of painting, ranging in period from 1400 to 1800. Leading collectors both in England and America have loaned works to the display, which ranges from the religious mysticism of the early Flemish masters to the worldly brilliance of English XVIIIth century portraiture. Some especially beautiful examples are to be found among the early paintings of various schools. In the field of portraiture there is Memling's "The Man with a Pink" from the Pierpont Morgan collection in which the masterly directness of line and reserved charm of color blend in an interpretation of unforgettable psychological subtlety. A "Nativity" by the very rare master of the Tournai school, Jacques Daret, brings a jewel-like radiance of color to the depiction of the stable interior, while "The Adoration of the Shepherds" from the collection of Lord Pembroke is infused with that depth of emotion which gives such power to the finest works of Hugo van der Goes.

A number of very interesting Italian paintings have been loaned from the estate of J. Horace Harding. These in-

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Auction Resume Of Past Season Is Now Available

The Following Official Report
of The American-Anderson
Reveals Total of \$2,814,172
for Sixty-eight Dispersals

A total of \$2,814,172 was realized by the sixty-eight sales which were conducted by the American-Anderson Galleries, Inc., during the season just ended. These sales comprised 144 sessions, the first of which was held on October 10 (1934) and the last on May 28 (1935). Paintings brought \$465,617, literary property—books, manuscripts, and autograph material—\$838,827, and prints \$117,667. Furniture, tapestries, rugs, silver, sculpture, porcelains, and other art objects and valuable property realized \$1,392,060. The total attained by literary property represents an increase of about thirty per cent over the corresponding figure of the preceding season and is the highest total realized since the merger of the two concerns in 1929. Top price for the season was brought by a series of twenty-two then unpublished letters by Elizabeth Barrett Browning and Robert Browning to the former's sisters, Henrietta and Arabel Moulton-Barrett, which realized \$40,000.

The sale which evoked more popular interest than any other during the season was the dispersal of the contents of Ophir Hall, residence of the late Mrs. Whitelaw Reid since 1887, held on the premises at Purchase, N. Y., May 14, 15, 16, 17, and 18 (1935) and realizing a total of \$290,344. This distinguished assemblage of art treasures and furnishings, which formed the background of the brilliant social past of one of the finest and most celebrated private residences in the country, included notable paintings by British, French, Dutch, and American artists, two magnificent Gobelin tapestries, English and French XVIIIth century furniture, Persian and Chinese rugs, Chinese porcelains, stained glass, prints, textiles, and garden furniture. Preceded by a four-day exhibition attended by more than 10,000 visitors, the proceeds of admission to which went to local charities, this sensational sale attracted from many states more buyers than could be accommodated in the vast residence. The two Gobelins silk-woven tapestries representing "The Hunts of Maximilian" after Van Orley, realized \$11,000 each. Among paintings "A View in Suffolk" by Thomas Gainsborough brought \$6,700; an example of the so-called "Porthole" portrait of George Washington by Rembrandt Peale, \$3,400, and a "Portrait of a Lady" by Hubert Drouais (the Elder) \$3,200, this last figure being also paid for "A Gentleman on Horseback," a canvas by Jan Steen.

The highest total attained by any one collection during the season was \$295,807, realized by the magnificent assemblage of art and other property of the late Eli B. Springs, of New York and Charlotte, N. C., which was sold November 19, 20, 21, 22, 23 and 24 (1934). Described in four separate sale catalogs, this collection included important paintings of the XVIIIth and XIXth centuries, European and Oriental ob-

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ITALIAN EXHIBIT HELD IN PARIS

(Continued from page 3)

of vivid color, gold-leaf, enamel and glass inlays. The figures of the saints are oddly stiff, inhuman (or, rather, superhuman); their bodies seem unnaturally shaped, their eyes expressionless. The curious rigidity of the bodies has a symbolic value; it places them midway between heaven and earth, betwixt life and death. Cimabue, the mosaicist, was the first to give a semblance of human life to the eyes, and to attenuate the rigidity of the Byzantine school, as instanced in his "Christ, St. Peter and St. John," loaned by Duveen Bros. of New York. His work brings to mind the early Picassos and Derains. Duccio di Buoninsegna, the Sienese, in his paintings on wood (loaned by the Pinacoteca and Opera del Duomo of Siena), develops the movement away from the rigid formalism of the iconographers and towards a more humane, less celestial type of art. Simone Martini is one of the first to practice "composition" in his lay-out; he models bodies with the delicate precision of a miniaturist and introduces purely esthetic and decorative elements into his pictures (lent by the Opera del Duomo, the Louvre, the Uffizi at Florence, and the Royal Museum at Antwerp).

In the XIVth century, Siena hands on the torch to Florence. There is a somewhat, to my thinking, heavy-handed lyricism in Giotto's work (a "Crucifixion" from the Chapel of Santa Maria dell'Arena at Padua, and "Saint Francis receiving the Stigmata" from the Louvre). Giotto achieves a curious blend of realism and religious art, of Gothic and Byzantine tendencies. He died in 1337. Fifty years later the gentle monk, Fra Angelico, was born. His work is marked by the influence of the illuminators, and is exquisitely precise; it has affinities with that of Simone Martini. Nothing could be more ethereal, more suavely charming than his "Annunciation" and "Adoration of the Magi" (San Marco Museum at Florence), "Virgin and Child" (Pinacoteca of Perugia). Comparable with his work is that of Lorenzo Monaco and Starnina, whose finely patterned backgrounds seem an enchanted wonderland of limpid streams, dark rocks and lonely trees.

The art that dominates the XVth century hails from Tuscany and Florence. First we have Masaccio who is the last to practice the golden magic of the icon-painters; then Piero della Francesca, the Tuscan, and that creator of superbly imaginative figures, Benozzo Gozzoli; then Andrea del Castagno, whose uncompromising realism is illustrated by his "Portrait of Pippo Spano." There are two fine Uccellos entitled "Cavalry Combats," scenes of Titanic warfare built up of masses so overwhelming that all movement seems arrested in one tremendous moment; the wild mêlée of horses, lances and armor is certainly unique in painting. There is a vernal freshness, an atmosphere of tranquil ecstasy in Fra Filippo Lippi's works (three pictures of the "Virgin and Child" from the Louvre, from Florence, and from the Jules S. Bache collection, New York, respectively). Other outstanding pictures of this period are the charming compositions of Domenico Veneziano, and a handsome "Virgin and Child" by Baldovinetti (from the Louvre).

The Florentine group presents an illustration of what may be described as "sculptural painting." Pollaiuolo's "Assumption of Saint Mary the Egyptian" is a dramatic outburst of romantic realism. No less striking is the famous "Tobias and the Angel," loaned by the Royal Pinacoteca of Turin. The style of Verrocchio's "Baptism of Jesus" (Uffizi, Florence) is more rugged; the "Venus" of Lorenzo di Credi (also from the Uffizi) more refined.

There are several superb Botticellis, including the famous "Birth of Venus," in which, as Pater wrote, "the grotesque emblems of the middle age, and a landscape full of its peculiar feeling, and even its strange draperies powdered all over with a quaint conceit of daisies, frame a figure that reminds you of the faultless nude studies of Ingres." Other pictures by this master-painter of imaginative loveliness are the "Madonna with the Pomegranate," the "Man with the Medal" (from the Uffizi), the "Dere-litta," and a portrait.

Next we see some masterpieces by



"MADONNA AND CHILD"

By CRIVELLI

Loaned by the J. Horace Harding estate to the exhibition of old masters on view at the Knoedler Galleries in London.

that exquisite realist, Ghirlandaio: the "Adoration of the Magi" (from the Uffizi) and the "Portrait of Francesco Sassetti and His Son" (Bache Collection, New York). In the "Portrait of an Old Man" by Filippo Lippi we see a harbinger of El Greco. Luca Signorelli's "Christ Beside a Pillar" is a triumph of masterly composition. With his typically Umbrian feeling for spaciousness Raphael combines not only the exquisite métier of the great Florentines but something of Venetian grace and elegance. Several of Raphael's masterpieces are here presented to the Parisian public: his "Madonna della Sedia" (Pitti, Florence), "Marriage of the Virgin" (Milan), "Dona Veluta" (Florence), "La Muta" (Museo Civico, Urbino), "Miracle of Saint Jerome" (National Museum, Lisbon), "Virgin and Child" (Senator Borletti's collection), "Saint Michael," "Saint George" and "Portrait of Count Balthazar Castiglione" (Louvre Museum).

Near these superb masterpieces of

Italian art, we find some charming works by Piero di Cosimo, instinct with a remarkable sense of drollery, and Boccaccio's "Continence of Scipio" (Pinacoteca Comunale di Lucca), where the ample, dashing brush-strokes cannot but remind us of Delacroix and, in some respects, of Cézanne as well. The two Umbrians, Pinturicchio and Perugino, certainly influenced Raphael, notably in his "Marriage of the Virgin." In the work of Sodoma the Milanese, Leonardo's pupil, we can trace somewhat of the master's mannerisms. Last of this group is Fra Bartolommeo, the friend of Savonarola, who was the first Florentine before Leonardo to employ the warm, graduated colors dear to the Venetian school. There is a certain morbidezza in his texture, and in his "Christ Appearing to Mary Magdalene" we see a landscape where the splashes of color are as rich and unctuous as in a Renoir.

(This all too summary *compte rendu* of the Italian exhibition will be concluded in a following article.)

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Museum of Modern Art Exhibits Portion of the Rockefeller Gift

Although to visitors from out of town, the summer exhibition at the Museum of Modern Art will undoubtedly offer certain cosmopolitan adventures in art, its interest to the seasoned gallery goer resides primarily in the selections from the recent Rockefeller gift of modern art, installed in the third floor galleries. Compared with the superb display of last year, the selections of both French XIXth century classics and the moderns are in the main pleasant and casual, rather than exciting. Familiar paintings from the Lillie P. Bliss bequest and loans of varying quality from several private collections mingle in an ensemble that with a few welcome exceptions offer no aesthetic challenges that are incompatible with the relaxed mood of summer. There is, in fact, a little of everything from the sharp Teutonic securities of Oskar Schlemmer's "Bauhaus Stair" to the lurking threat of Salvador Dalí's nightmare. But if it is not a show where one lingers reverently before almost every picture, such features as Van Gogh's "L'Arlesienne," the large Douanier Rousseau and one or two of the Cezannes should quietly convey their essential aristocracy to even the most innocent out-of-town visitor. In addition, the introduction of El Greco's "The Visitation" into this modern coterie reveals how at home a great master of the XVIIth century can be with the experimentalists of two centuries later.

Ascending to the third floor galleries, to the "Pop" Hart and Demuth watercolors, life becomes more exciting and one is at once conscious of the Museum's good fortune in acquiring for its permanent collection a group of works that embody all that is freshest and least mannered in American art. Often, certainly, "Pop" Hart was merely a gay and exuberant illustrator, in love with life and his abounding material. But in such works as "The Merry Go Round," "Cock Fight" and "The Sultan's Messenger," the lusty expressiveness of the artist's talent seems to envelop the anecdote in a living surety of wash and line that communicate the inner ecstasy of the moment. Unlike so many Americans, Hart was content to be himself and the best of his work, such as these watercolors, is stamped with an integrity that should be a healthy influence upon the formation of the rest of the Museum's collection.

Demuth, although far more sophisticated and more even in his accomplishments, is another artist who has for many years quietly followed his inner bent. It is much easier to gain museum representation with large oil paintings than with modest watercolors and so Demuth has never exactly come into his own. The ten sheets that are in-

cluded in the Rockefeller gift have been admirably selected to represent the full range of the artist's powers. Known primarily for the subtlety and sensitivity of his flower painting, the artist reveals in such sheets as "Eight O'Clock" and "At a House in Harley Street" a vigor that must be regarded as another and essential facet of his talent.

Although these two artists certainly are the dominant personalities in the selection from the Rockefeller gift now on exhibition, there are a number of drawings by other American artists which deserve special mention. Chief among these are the excellent head by Max Weber, the pastels by Preston Dickinson, the leaf forms of Kuniyoshi, and "Harps" by Peter Blume.

Concentrating so consistently in the American field upon watercolors and drawings that bear the stamp of a very personal taste in collecting, Mrs. Rockefeller's gifts of contemporary European work seem a more random selection of various trends. There are representative, but not particularly exciting drawings by Matisse, Picasso, Gauguin, Brzeska and Modigliani, while among the oils one may range from the healthy matter-of-factness of Otto Dix's "Child with Doll" to the sinister power of Pierre Roy's "Danger on the Stairs." A Matisse dating from 1916 and entitled "The Gourds," a subtle cubist still life by Juan Gris and Max Beckman's defiantly brutal "Family Life" are others of the European paintings that arrest attention.

The other paintings, watercolors and drawings in Mrs. Rockefeller's bequest will be shown in a cumulative series of exhibitions to run throughout the summer—an excellent idea which will give visitors the periodic stimulation of fresh material. In the first floor galleries, the exhibition of European Commercial Printing takes up important wall space which in our opinion might well be devoted to more interesting items. This display has such a limited and specialized appeal that its relegation to some of the small upstairs rooms would seem only fitting in view of the far greater importance and news interest of the Rockefeller gift, two flights above.—M. M.

VISIGOTHIC ART IN BARCELONA

BARCELONA.—The Museo del Parque has received as a loan the extremely important collection of Visigothic golden and bronze objects which D. Damian Mateu secured from two different sources in Andalusia. The third portion of this material which was discovered a few years ago was acquired by the Museum of Cordoba.

NOTABLE PRICES IN JOEL AUCTION

LONDON.—The dispersal of the S. B. Joel collection of English and French furniture and decorations and important English pictures, held at Christie's on May 29, 30 and 31, was highly successful and attracted many dealers and private buyers who competed keenly for the treasures offered. The early sessions were devoted to the furniture and decorations, which realized on the first day of the dispersal a total of £12,017. On the third day when the pictures were offered together with old masters from various other consignors, the fifty-four Joel items accounted for more than £66,000 of the total of £78,759.

Hoppner's portrait of his wife was the outstanding feature of the collection and naturally the object of spirited bidding. From an opening bid of £2,100, offers progressed rapidly to £12,075, at which figure the painting passed into the possession of Lord Duveen, Messrs. Vicars being the underbidders. "The Woodland Maid," a portrait of Miss Emily de Visme, afterwards married to General Sir Henry Murray, K.C.B., by Sir Thomas Lawrence, went to Gooden & Fox for £9,975. The third highest price was £5,460, paid by Barabon House for Romney's "Portrait of Lady Hamilton, as a Welsh Girl." At the Wertheimer sale the painting fetched £2,205. The same buyers secured for £5,040 Hoppner's "The Hurdy-Gurdy Player." F. Howard paid £3,675 for Romney's "Portrait of Miss Boone and Master Boone," while this figure was nearly equalled by the £3,465 paid by Vicars for Gainsborough's "Portrait of the Charleton Children."

Although the rare Chippendale furniture evoked keen bidding in the earlier sessions of the dispersal, the highest price was fetched by the beautiful Louis XV eleven-piece suite upholstered in Beauvais tapestry, which was reproduced in color as the frontispiece to the catalog. From the opening bid of £840, active competition brought the offers up to high levels with Herr Goldschmidt of Frankfurt triumphant at £2,730. The superb set of eight Chippendale chairs and settee, circa 1740, which are illustrated in Macquoid's *History of English Furniture*, and Macquoid and Edward's *Dictionary of English Furniture*, brought the second highest price in the furniture, £1,317. These superb examples of English XVIIIth century cabinet making were greatly desired by both Mr. Frank Partridge and Mr. Moss Harris, the latter winning out after a protracted contest. Mr. Partridge did obtain, how-

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California Etchers In Current Show At Grand Central

The Grand Central Galleries are showing at their Vanderbilt Avenue Branch throughout the month of June an exhibition of prints by various members of the California Society of Etchers. Many of the items on view were shown at the twenty-first annual show of the society, to which has been added a number of examples of recent work by members. Among the current exhibitors may be noted the name of Mildred Bryant Brooks, familiar to New Yorkers through her winning of the John Taylor Arms prize in the Society of American Etchers' annual exhibition last fall at the National Arts Club. In addition to the prize winning plate, entitled "My Friends," the artist is showing on the present occasion works entitled "To New Pastures," and "Victorian Lace." Among other artists represented in the exhibition are H. L. Doolittle, Herbert Imrie, Philip Little, Julius Pommer, John Stoll, W. S. Rice, Judson Starr, W. F. C. Gillam, Fred Ludekens, H. M. Luquiens, A. S. Macleod, Bertha Newell, Helen Bruton, W. Rushmore, Lawrence Feyling, W. R. Cameron, Frederic Wingate Corson, Elizabeth Norton, Cornelia Botke, Smith O'Brien, Dorothy Dowlett, Ray Bethursk, Armin Hansen, H. Nelson Poole, John Kelly, Arthur Millier and Ray Burrell.

Chinese Carvings in Exhibition at Nott Galleries in London

LONDON.—At the Nott Galleries, 38 Bury Street, St. James', London, there is now on view a collection of Chinese carvings in jade and other semi-precious stones, which for beauty of color and delicacy of treatment, reach a high level of artistic achievement. The jades, of which a number have been derived from the Imperial Collection of the Summer Palace at Peking, include some unusual specimens of that Oriental craftsmanship which not alone respects the qualities of the material, but even exploits to advantage its defects. In the case of a jade koro and cover in that rare shade of deep emerald that is most esteemed, the stone is notably free from imperfections and the designer has discreetly limited the decoration to two loose-ring handles supported by bats, their wings outspread in bold relief. But in the pair of large brush-pots in jade, also belonging to the Ch'ien Lung period, the speckling of the stone has been skillfully worked into the river, forest and figures of the outdoor scenes, so that the very irregularity of the stone is transmuted into an asset.

Turning from the jades in emerald and apple-green, we find equally satisfying effects contrived from jades in translucent white. From the Vernon Wentworth collection comes a Ch'ien



WHITE JADE KORO AND COVER CH'EN LUNG
This piece from the Captain Vernon Wentworth collection is included in the exhibition of Chinese hardstone carvings on view at the galleries of Charles Nott, Ltd., of London.

Lung koro and cover in white jade of a peculiarly fine quality and arresting design, shown here. Three kylin surmount the cover, while the loose ring handles hang from dragon heads of bold and distinctive modelling, the whole beautifully balanced in respect to mass. Collectors of hardstone carvings will be familiar with the various well-known collections from which a number of the items have been drawn. A rectangular jade screen in fine translucent jade comes from the McAndrew collection; a libation cup and cover in emerald green, delicately carved with the hydra and the ho-ho bird, is from the Sir Alfred Jodrell collection, and a vase in the rare yellow jade from the Belasco collection.

A carving of Kwan-yin in coral has given the carver ample scope for his ingenuity in accommodating his theme to the curious branching formation of his material, and a figure of exceptional grace and vitality has resulted. In lapis-lazuli is a further carving of the goddess from Commander Gore's collection, the workman in this case cleverly adapting his technique to the special dark, hard qualities of the stone, as compared with the lighter, softer character of the coral.

Miniature carvings in a variety of semi-precious stones employ both low and high-relief carvings with great ingenuity and technical skill. A collection of elaborately carved snuff-bottles belonging to the XVIIth century and later periods are eloquent of Oriental artistry in the development of rich and intricate decoration.—L. G. S.

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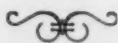
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NOTABLE PRICES IN JOEL AUCTION

(Continued from page 5)

ever, a Chippendale mahogany library writing table at £798 and a mahogany knee-hole commode at £630. He was also the purchaser of a Chippendale tripod wine table, circa 1750, which he secured at £430.

In the group of Meissen porcelains, Italian bronzes and French decorative objects which opened the sale, the chief price was £152 paid by Nyberg for a Meissen group, "Lovers and a Birdcage."

A complete list of the high prices obtained in the three days of the sale follows:

5—Gainsborough, "Portrait of the Charleton Children"; Vickers	£3,465.0 .0
6—Gainsborough, "Portrait of Anne, Lady Bateman"; Asscher	966.0 .0
8—Hoppner, "Portrait of Mrs. Hoppner"; Duveen	12,075.0 .0
9—Hoppner, "The Hurdy-Gurdy Player"; Barbizon House	5,040.0 .0
10—Hoppner, "Portrait of Lady Mary Grenville"; Pawsey and Payne	1,365.0 .0
12—Lawrence, "The Woodland Maid"; Gooden and Fox	9,975.0 .0
13—Lawrence, "Portrait of Miss Brooke"; Barbizon House	735.0 .0
17—Morland, "The Public House Door"; Barbizon House	1,890.0 .0
19—Morland, "A Carrier's Stable"; Barbizon House	1,470.0 .0
20—Morland, "The Country Stable"; Tooth	920.0 .0
25—Morland, "The Bull Inn"; Hyam	1,417.0 .0
31—Morland, "A Sportsman with Dogs"; Agnew	819.0 .0
35—Morland, "A Rustic Cottage Among Trees"; Barbizon House	504.0 .0
41—Raeburn, "Portrait of Mrs. Lumsden"; Barbizon House	1,365.0 .0
42—Reynolds, "Portrait of Mrs. Walsingham"; Leggat	575.10
45—Romney, "Portrait of Miss Boone and Master Boone"; F. Howard	3,675.0 .00



"MME. HUMMELPATCH"

By EUGENE HIGGINS

Recently sold by the Kleemann Galleries to a prominent New England collector.

46—Romney, "Portrait of Lady Hamilton as Cassandra"; Wade	1,260.0 .0
47—Romney, "Portrait of Lady Hamilton as a Welsh Girl"; Barbizon House	5,460.0 .0

48—Romney, "Portrait of Lady Craven"; Spink	577.10.0
49—Romney, "Portrait of Mrs. Charteris and Children"; F. Howard	588.0 .0

56—Raeburn, "Portrait of Mrs. John Pattison"; Barbizon House	2,100.
63—Lawrence, "Portrait of Lady Elizabeth Whitbread"; Dean	651.
66—Beechey, "Portrait of Sir William Robert Clayton"; Barbizon House	1,050.
69—El Greco, "Saint Thomas"; Greene	756.
75—Lawrence, "Portrait of Susan, Countess of Guilford and Lady Georgiana North"; Boot	1,680.
101—Zoffany, "Portrait of Peter Friell, Esq., and a Friend"; Leggat	672.
17—"The Lovers," crinoline group by Kandler; Wittekind	110.5 .0
36—Companion figures of jays, by Kandler; Martinet	126.0 .0
43—"Lovers and a Birdcage," Meissen group; Nyberg	152.5 .0
116—Chippendale mahogany armchair, circa 1745; Staal	336.0 .0
117—Chippendale mahogany armchair, circa 1740; Cooling	157.10.0
119a—Set of six Chippendale mahogany chairs and two armchairs, circa 1760; Mallett	504.0 .0
119—Set of six Chippendale mahogany chairs, circa 1740; Mallett	367.10.0
120—Set of eight Chippendale mahogany chairs and a settee, circa 1740; M. Harris	1,317.10.
124—Chippendale mahogany tripod wine table, circa 1750; F. Partridge	430.10.0
125—Chippendale mahogany firescreen, circa 1740; M. Harris	126.0 .00
128—Pair of Chippendale mahogany torchères, circa 1760; M. Harris	325.10.
131—Chippendale mahogany centre table, circa 1740; Mallett	273.0 .00
132—Chippendale mahogany knee-hole commode, circa 1745; Partridge	630.0 .0
133—Chippendale mahogany library writing table, circa 1740; Partridge	798.0 .00
134—Chippendale mahogany side table, circa 1750; Partridge	378.0 .0
135—Chippendale mahogany side table, circa 1740; M. Harris	420.00.
137—Louis XV Beauvais tapestry suite, circa 1740; Goldschmidt	2,730.0 .0

BIBLICAL TYPES IN VIVID SHOW

LONDON.—I went to the Fine Art Society to see the exhibition by Abel Pann of "The Bible in Pictures," expecting to find more or less the conventional transcripts of places and persons. Nothing could have been further from the case, for here were the old Bible stories, the familiar prophets and kings, the patriarchs and their wives, handmaidens and babes, depicted as living creatures of today, proper to Palestine, to the wilderness, to the hills and the valleys. Seeing that the Oriental remains true to type through the ages, this Russian painter has had the courage to study the modern Semite and his reactions and to translate these in terms of the past, making the old themes and legends live again in the setting proper to them. The result is full of color and turbulence. It may be disturbing in its actuality, but at least it is a valuable contribution emotionally to the art which associates itself with biblical illustration.—L. G. S.

REID-LEFEVRE SHOW BONNARD

LONDON.—There is every reason to be grateful to the Reid-Lefevre Galleries in King Street for organizing so excellent a show of Bonnard's work. This "intimist" painter has a radiance which makes of everyday subjects something which raises them to a joyous level, something which forever causes us to regard them in the future with a deeper appreciation. The composition invariably appears inevitable rather than pre-arranged, and it is difficult to determine whether his effects are gained more by color or by his design. He is a painter who is coming into his own in this country and whose vogue will probably endure when that of more showy painters is on the wane.—L. G. S.

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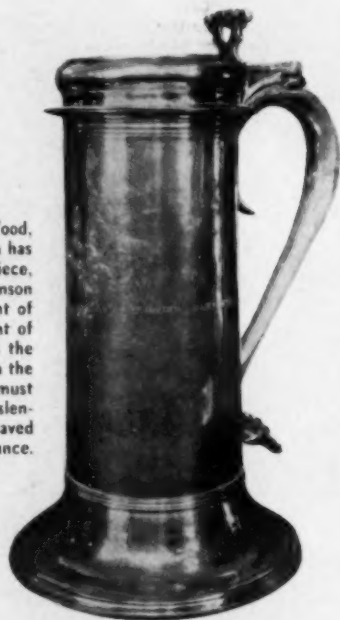
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Fertility of invention and a delight in the skillful combination of both repousse work and etching give a special charm to this very individual silver porringer, made by Andrew Raven in 1700. The central crest surmounted by a crown is the dominant motif, effectively accented by the scrolls of the capricious gadrooning and scroll work. This fine piece may be seen at the galleries of James Robinson.



Audacity of decorative invention characterizes this pair of William III wall sconces made by John Stocker in 1701. The amorini, flower urns and garlands of intertwined roses and laurel display a vivacity of modeling, which proclaim both the imagination and the skill of the maker. The sobriety of the central crest and the gadrooned bobèche effectively heighten the essential richness of these sconces which come from the collection of Howard & Company.



Made in London in 1695 by S. Wood, this rare William III silver flagon has great distinction of form. The piece, which comes from the James Robinson collection, reveals the refinement of its workmanship in the treatment of the pierced thumb piece and in the finial of the scrolled handle. Even the heartiest quaffer of foaming ale must have rejoiced in the depth of the slender body, adorned only by an engraved crest and inscription of great elegance.



The boldly executed flower and leaf motives encircling this William III porringer from the Wyler collection seem to throw into strong relief the delicacy of the flaring lip and the subtle swing of the scrolled handles. Formerly in the collection of the Right Honorable Lady Mt. Stephen of London, this 1689 specimen finely exemplifies the best traditions of English domestic silver and its faculty for giving great charm to the things of daily use.



The classic design of this William III candlestick, one of a pair, supported by wide octagonal bases, suggests the dignity of great English halls with polished mahogany gleaming softly under the mellow light of tall tapers. The fluting of the pilasters and the gadrooning of base and bobèche testify to the skilled restraint of the maker, J. Allom. The pair, which date from 1696, are in the James Robinson collection.

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The carving of the lower portion of this Chippendale grandfather clock, in the collection of French & Company, creates an impression of solid strength that meets the challenge of the massive dial section. The base, reminiscent in spirit of the joinery technique of earlier eras, supports sturdy though graceful columns on which rests the square top with its recessed clock face. Relief carving in characteristic Chippendale patterns and the broken scroll pediment with its fretwork center confer great richness and dignity on this piece.



This XVIIIth century English Chippendale long-case clock, in the Felix Couled collection, displays effective contrast in the richly grained dark wood and lighter inlaid ornament. Accenting the shaped panel of the base are small fan-shaped inlays, which are echoed at the upper corners of the long door panel, a similar repetition being found in the two sets of Corinthian columns. A variety of motives appear in the domed top with its fretted border and three slender finials. Clearly inscribed on the clock face is the name of John Bryan, London.



Evoking the very spirit of the home, this fine old clock in the collection of Ginsburg & Levy has been telling the time since 1750. The case, which has an age-old dignity expressed in every surface of the finely grained mahogany, relieved by the delicately reeded pillars and ornamental finials, is the work of Samuel Mortlock of Clapham near London. An added attraction are the little figures of Adam and Eve above the dial moving their arms to the beat of the clock, and the accompanying gyrations of the serpent as it winds around and around the tree.



Perfect in proportion and the beauty of carved ornament, this Chippendale grandfather clock, in the collection of Symons, Inc., is the embodiment of aristocratic distinction. A wealth of invention is displayed in the varying treatment of the panel shapes of the lower, middle and upper portions of the upright case, yet each harmonizes with its functional character. Graceful fluted columns frame the center section, while around the clock face are leaf carvings and a fretted cornice surmounted by three graduated balls. The movement is by Gravell and Tolkien.



English severity is allied with Oriental fancy in this fine old Chippendale tall-case clock in the collection of Lenygon & Morant. The austere simplicity of the lines and surfaces is strikingly emphasized by the ornamental pagoda top, which pays amusing tribute to the influence of China upon the craftsmen of the XVIIIth century. Filling as it does an important place in the decor built around the popular Chinese Chippendale pieces, such a clock will make a ready appeal. Its slender grace, and absence of heavy ornament add to its desirability from the point of view of modern decoration.

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ART AT HOME

Signs of the approaching end of the season have been piling up on us until the moment has come when they cannot be any longer disregarded. Familiar luncheon tables are already emptied of their accustomed habitués, many of whom only waited for the sailing of the *Normandie* to make their final exit. Woodstock and Nantucket, standing for the various art colonies, have claimed their own, and Bronx Park awaits those who, wearied of the creations of Barye, Hazeltine, Hernandez et al, are wishful to return to the mainsprings of art, natural and animal life.

As an alternative to this agreeable prospect, the Minneapolis Institute of Arts, always alive to the needs of its public, comes to our aid in suggesting other companions to occupy the summer months of those who are staying at home. Just as the thinning out of one's friends brings one closer to those who remain behind, so with works of art, when the competing attractions of temporary exhibitions give way for a while, the individual is free to gain a closer intimacy with the permanent art treasures within his reach. How often during the height of the season do we rush past a work of art, just as we meet a friend casually in the street, and promise ourselves to get together again at greater leisure. Now is the time to review the past season, not only in the light of the many brilliant spectacles it has had to offer in the way of exhibitions, but paying attention to the many individual things we slighted for want of the time—time which we now have in abundance.

With the relaxation of the demands of society, for whatever reason, many people often find that they can find



"PORTRAIT OF A GENTLEMAN"

This canvas from the J. Horace Harding estate is included in the exhibition of old masters now current at the Knoedler Galleries in London.

By SALVIATI

WHY NOT SECOND-HAND?

"Antique dealers feel hurt because the Commissioner of Licenses will not make a distinction between pieces of vertu and second-hand refrigerators, according to the 'Topics of the Times' in the New York Times of June 8. 'To the commissioner any object is second-hand, whether it was previously owned 400 years ago by one of the Medici in Florence or six months ago by one of the Joneses on Ninth Avenue. The merchant who sells both articles must have a second-hand dealer's license. It costs only \$15, but it is the principle of the thing. The president of the Antique and Decorative Arts League hates the thought of being classed with 'dealers in spurious junk.'

"The thought here is confused. A commodity may be junk without being spurious. Indeed, some of the cellar merchants on Ninth Avenue might come back sharply and say that if all antiques were as genuinely antique as all junk is honestly junk, why, perhaps . . .

"But the better point to make is that we live in a time when shoes are not repaired but footwear is reconstructed; automobiles are not second-hand but reconditioned; cars not paid for are not seized but repossessed. In an age of such beautiful language and for sheer contrast, the man who sells old Gobelins or Sheffield plate should be tickled to

call himself a second-hand dealer. Think of owning a second-hand book where the first hand was Francis Bacon or Charles Lamb."

It is interesting to note in this connection that just twenty years ago, the late James Gordon Bennett published in The New York Herald of Paris an editorial headed "When is an Art Dealer not an Art Dealer?" We reprint below this item which appeared in the July 5, 1915, issue of the Herald:

"We have grown accustomed to seeing idols knocked off their perches or pedestals, for this is an iconoclastic age. Nevertheless it was rather startling to read a judgment of a Paris court classing bric-a-brac dealers as 'junkmen.'

"The end of the world must be at hand. Think of it! Messrs. Duveen, who paid more than 5,000,000 frs. for the Chabrier-Arles collection and 12,000,000 frs. for the Pierpont Morgan Collection of Limoges enamels, 'junkmen!' Messrs. P. W. French, of New York, who a few weeks ago bought the Morgan tapestries for about 12,000,000 frs., 'junkmen!' M. Jacques Seligmann, who purchased the Sackville-West portion of the Wallace collection, or Mr. Kelekian, racing stable proprietor and owner of art galleries in Paris, Cairo and New York, 'junkmen!'

"If they are junkmen, art, to the Paris court, is junk. Specimens of Gothic religious inspiration, sculpture

Knoedler Stages
Notable Exhibition
Of Masterpieces

(Continued from page 3)

clude the fine "Madonna and Child" by Crivelli, with its resonant color contrasts given a heightened sonority through the contrasts of the Virgin's white headdress and dark cloak, and two interesting examples by Sebastiano del Piombo, the "Portrait of a Man Holding an Hour Glass," reproduced in this issue, and the grave and eloquent "Portrait of a Gentleman," which we also illustrate. The early art of Germany is represented by Cranach's "Portrait of Baroness von Schenck-Winterstein," in which the rather timid face is characteristically emphasized by the rich beauty of the costume and the wide-brimmed hat.

A Rembrandt portrait depicting Johannes Uytenbogaert, which comes from the collection of Lord Roseberry, reveals how even at the age of twenty-seven, the great Dutch master had a natural and searching feeling for character. "The Tribute Money," also by Rembrandt, comes from the collection of Lady Beit and is a few years earlier in date. Two excellent male portraits by Frans Hals are characteristically bold and impetuous in their brushwork. A fine Hobbema landscape and an interesting example by Maes give further representation to the Dutch school.

The Spanish school, although less fully represented, may be studied in two important works that offer strong contrasts—the "St. Catherine" of El Greco with its searching spirituality expressed in the ecstatic upward movement of mass and line and Goya's "Portrait of General Nicolas Guey," reserving beneath the richness of its textures and colors the artist's profound power to grasp the inner secrets of personality.

The XVIIth and XVIIIth centuries in Italy and France may be studied in such works as Tiepolo's "Crucifixion," with its strong contrasts of light and shade, and in a Guardi evoking with inimitable delicacy of touch the gaiety and loveliness of the Grand Canal. A "Cupid" by Fragonard marked by delicate loveliness of brushwork in the painting of the doves and roses and the charming Nattier portrait of Louisa Henriette de Bourbon-Conti, Duchesse de Chartres, reproduced in last week's ART NEWS, finely exemplify other phases of French art.

Van Dyck is appropriately represented by one of his brilliant portraits of the English aristocracy, the "Frances Countess of Dorset," loaned by Lord Sackville. This is a version of the portrait in Windsor Castle. Of the English XVIIIth century school, Raeburn's "Portrait of Lord Polkennet," which is generally regarded as one of the artist's best works, commands attention. Romney and Reynolds are also found in fine examples.

of the Renaissance, a poignard hilt carved by Cellini, Chippendale furniture, all junk, merely junk!

"There is no escape from that conclusion. The Paris court has so ruled. Anyone buying and reselling bric-a-brac of any description is, in the eyes of the law, a junk dealer. That brings up the question, 'Where is one to draw the line?' Suppose an individual has a collection — pictures, coins, postage stamps or trouser buttons. If he should sell one of his treasures to a friend, is he a junkman? And, if he is, has he to wear a badge? According to the law of 1898, all junkmen must wear visibly a brass badge. If one part of the law applies to art dealers and transforms them into junkmen, surely the other part must also apply to them. In which case we may one day see our millionaire art dealers going about their business labeled like street hawkers, licensed commissionnaires or luggage porters at railway stations."

American-Anderson Auction Galleries Report on Season

(Continued from page 3)

jects of art, English and French engravings in color, and a splendid library of colored plate books, manuscripts in jeweled bindings, and other rarities. Among paintings "La Charrette des Gres" by Jean Baptiste Camille Corot realized \$11,100, "Ville d'Avray: l'Etang vu a travers le Feuillage" by the same artist, \$10,500, and "Sheik and Troopers" by Adolph Schreyer, one of several paintings by this artist sold during the season, \$6,400.

The top price realized for a painting was \$20,000, a sum separately attained by two canvases. One was a portrait of "Lady Liston" by Gilbert Stuart in the collection of paintings, furniture, and decorations from the estates of the late Judge Elbert H. Gary and Emma T. Gary, sold December 7 and 8 (1934) and bringing a total of \$158,687. The other was "Two Singing Boys" by Frans Hals, in the sale on January 4 (1935) of the collection of paintings collected by the late Charles Stewart Smith and others. "Sir Robert Liston, G. C. B.," by Gilbert Stuart, a companion portrait to "Lady Liston," also in the Gary sale, brought \$10,500. Another Corot, "Le Cavalier dans la Campagne," reached the high figure of \$13,000 in the sale of the private collection of paintings and decorations of Burton S. Castles, held December 14 and 15 (1934). A portrait of a young girl, said to be that of Caroline-Serana Rubens, daughter of the artist, by Peter Paul Rubens, brought \$6,600 in the dispersal of the collection of furniture, paintings, and art objects of the late Mrs. Cooper Hewitt, held April 3, 4, 5, and 6 (1935). This last sale also included a portrait, "Queen Mary I of England," by Hans Eworth, which brought \$5,600 and companion portraits, "Elizabeth Calland-Turgot, Marquise de Souffmont" and "Michel Jacques Turgot, Marquis de Souffmont," both by François Hubert Drouais, which realized \$3,700 and \$2,700, respectively.

Other important paintings were included in the sale on April 12 and 13 (1935) which comprise the concluding portion of the notable collection of the late Alfred H. Mulliken, property of Mr. John H. Mulliken, and property released from life interest to the trustee by Mrs. Alfred H. Mulliken. The main portion of the collection of the late Alfred H. Mulliken was sold by these Galleries during the 1932-3 season, in which it reached the highest total for any one collection, \$347,940. Among paintings in the Mulliken sale this season a portrait, "Lady Maria Oglander," by Sir Thomas Lawrence brought \$6,500; a portrait of "Elizabeth, Countess de la Warr," by Sir William Beechey, \$5,200, and a portrait of "La Comtesse de Grammont" by Sir Peter Lely, \$4,500. Several sales devoted solely to paintings included the collections of the late Nathaniel Thayer of Boston,



"THE FLIGHT"

By EUGENE HIGGINS

Recently sold by the Kleemann Galleries to a prominent New England collector.

Mass., the late Mrs. George L. Lewis of Buffalo, N. Y., and other property, sold April 25 (1935), in which a portrait of "Mary Elizabeth Johnson" by John Hoppner brought \$8,500 and two portraits by Sir Joshua Reynolds, "Anne Dutton" and "Sir Thomas Mills," \$5,900 and \$5,000 respectively. The collection of the Chester H. Johnson Galleries of Chicago, dispersed on November 14 (1934), was comprised primarily of a striking gathering of paintings by exponents of the various "modern" schools, among them a self-portrait by Amadeo Modigliani which brought \$1,200, but included a few old masters and a "Madonna and Child with Saints" by Lorenzo di Niccolò Gerini (Florentine, fl. circa 1392-1411) which realized \$2,500.

American furniture and decorations forming the important collection of Stanley H. Lowndes were dispersed April 29 and 30 and May 1, 2, 3 and 4 (1935). This included a Sheraton inlaid linen press decorated with American eagle marquetry, made by Michael Allison of New York about 1800, which went for \$3,100, a set of six Empire carved mahogany side chairs, made in America about 1810-20 and formerly owned by President Monroe, sold for \$2,400; and a Sheraton carved mahogany "curved arm" sofa, made by Duncan Phyfe in New York about 1810, sold for \$2,100. Another important sale of similar property and Oriental Lowestoft was that featuring the collection of Edward A. Crowninshield, of Stockbridge, Mass., held November 8, 9 and

10 (1934), in which a pair of inlaid mahogany side tables made in New England about 1800 brought \$2,100, and an Oriental Lowestoft dinner service with ship decorations, of about 1800-1810, \$1,800. A set of eight Sheraton carved mahogany dining chairs, made in New York about 1790, brought \$1,040 in the sale of the collection of the late Erastus T. Tefft and other property, March 8 and 9 (1935). Among English furniture a set of four Charles II turned walnut side chairs in original Mortlake tapestry realized \$2,900 in the Mulliken sale.

Chinese art forming the sale of the collection of Edwin W. Mills and other property, April 17 (1935), included a pair of "famille rose" reticulated egg-shell porcelain Yung Cheng lanterns which brought \$1,800. A superb carved Ch'ien Lung Fei-ts'ui jade incense burner with cover brought \$2,200 in the sale featuring property of the estate of the late John Wanamaker, Jr., and of Elizabeth Peltz Wanamaker, March 13, 14, 15 and 16 (1935), and what was considered a record price, \$500, was obtained for a rare two-inch Ku Yüeh Hsüan ovoid coupe with Ch'ien Lung mark in the Springs sale.

Among textiles, \$5,100 was separately realized both by a superb Brussels silk-and-silver-woven tapestry with the arms of England, woven by Jérôme Le Clerc about 1695, in the Castles sale, and by a magnificent Chinese K'ang Hsi floral carpet in the Mulliken sale. An antique Fereghan Herati carpet brought \$3,000 in the Reid sale.

High prices paid for prints include \$6,200 for a complete set of "The Cries of London," thirteen stipple engravings in color by Francis Wheatley, printed in colors, which appeared in the Springs sale; \$3,000 for "Morning, or the Higgles Preparing for Market" and "Evening, or the Post Boy's Return," a pair of stipple engravings printed in colors by D. Orme after George Morland, also in the Springs sale; \$2,500 for Albrecht Dürer's engraving "The Knight, Death, and the Devil" and \$1,800 for his "S. Eustace," both in the sale of the collection of the late Frank H. Bresler, held November 13 (1934); \$1,450 for James McBey's etching "Dawn: the Camel Patrol Setting Out," in the sale featuring modern etchings from the collections of Frederic Stevens Allen, Henry A. Colgate, and others, held January 31 and February 1 (1935).

Literary material scored a new high record for the total of the seasonal sales. The latter included not only the two concluding parts of the library of the late Rev. Dr. Roderick Terry, of Newport, R. I., November 7 and 8 (1934) and February 14 and 15 (1935), but also the sale of two other major collections. One was the magnificent and long-latent library of the late Ogden Goelet, assembled from 1866 to 1890, and comprising primarily Americana and Dickens, Thackeray and Cruikshank collections. This was sold in two parts, January 3 and 4 and January 24 and 25 (1935), and totaled \$161,860. The collection of romances of chivalry, European literature, and Americana from the library of John B. Stetson, Jr., sold April 17 and 18 (1935), brought \$97,054. The top price for any one lot was reached by the series of twenty-two autograph letters by Elizabeth Barrett Browning and Robert Browning in the sale comprising property of the Authors Club of New York and other consignors, which was held April 24 and 25 (1935), and realized the unexpectedly high total of \$109,271. Owing to the variety of material offered, important sales of mixed consignorship of this last type appear to be enjoying steadily increasing interest among book collectors and dealers and are attended with keen purchasing competition. Another interesting sale, which saw bidding reminiscent of pre-depression days, was that of the first editions and manuscripts of modern authors forming the library of John C. Eckel, of Philadelphia, well-known bibliographer and authority on Charles Dickens, held January 15 and 16 (1935). High prices for literary material include: \$10,400 for a set of the so-called Jesuit Relations, forty-eight volumes of which forty-two were original editions, 1634-73, once belonging to the Hon. Henry C. Murphy, in the Goelet sale; \$9,750 for a copy of the first folio edition of Shakespeare's plays, 1623, with title-page and preceding leaf in facsimile, in the Terry sale; \$6,800 for an illuminated manuscript of Morris and Meun's *Le Roman de la Rose*, illustrated with drawings, executed in France about 1350 and once owned by John Ruskin, in the Stetson sale; \$5,750, a new all-time high record for America, for a set of the original folio edition of Audubon's *Birds of America*, property of Walter Roesler; \$4,700 for another copy of the same work in the Springs collection; \$4,500 for Benedict Arnold's original autograph manuscript of his journal of the expedition to Quebec in 1775, in the Goelet sale; \$4,000 for a copy of the first edition of Shelley's *Adonais*, Pisa, 1821, in the original wrappers, in the same sale; \$3,400 for an illuminated manuscript of *Le Songe du Vergier*, with two miniatures, executed in France about 1460-70, in the Stetson sale and \$3,400 for a copy of first edition of Robert Burns' poems, Kilmarnock, 1786 in the Goelet sale.

AMERICAN PRINTS IN SABIN SHOW

LONDON.—The dealers' shows just now are full of interest for our overseas visitors. The Sabin Galleries in New Bond Street are holding a particularly fine exhibition of old engravings in color and colored lithographs of American and Canadian cities. The views of XVIIIth and early XIXth century New York in aquatint engravings by Jukes and Pappill and in lithographs by Foreman and Brown are of real historical importance and are at the same time distinguished by their fine sense of tone and of composition, while the pair of "Views of New York from Weahawk and from the Heights near Brooklyn" by Hill after W. G. Wall, represent two of the most appealing versions of the city as it was a hundred years ago. The Hudson Bay Portfolio by the same two artists contains, in all, twenty views sketched by Wall during a tour made in the year 1820, and are admirable examples of that romantic, yet intimate, air with which he was able to invest the scenes of which he treated. They are engraved in aquatint, printed in colors and were published in 1824. A lithograph by W. Boosey after a sketch by Capt. Collinson of San Francisco (the harbor crowded with the craft which had brought to her shores the thousands who came in quest of gold) belongs to the year 1851 and is as interesting aesthetically as historically. Considerable importance also attaches to the map of New York, as surveyed in 1766-7 from Governor's Island.—L. G. S.

TWO FIRMS PLAN SUMMER GALLERY

Beginning July 1 a gallery will be opened at Newport by M. Knoedler & Company and Arthur S. Vernay as a joint branch of the respective firms in New York. The gallery at 206 Bellevue Avenue will hold five exhibitions during the course of the season. Of these the first is to be one of flower paintings of the English, Spanish, Dutch and French Schools. Probably the outstanding French Schools.

On July 15 this exhibition will be succeeded by a showing of old clocks and porcelains from the Vernay collection. The third exhibition is to be one of pictures of the sea, including both etchings and lithographs, while a collection illustrating a century of English chairs will provide much interesting material for the next display of the series. The final showing will be devoted to masterpieces of the Georgian era.

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YAMANAKA SHOWS FINE LATE JADES

By LAURIE EGLINGTON

To one neither a devotee nor a connoisseur of XVIIIth century Chinese jade carvings, the current exhibition of Ch'ien Lung specimens at Yamanaka & Company comes as something of a revelation. A group of such uniformly high quality and great comprehensiveness is rarely placed on view. The cumulative effect is extraordinary, and should do quite a bit to bring about a reevaluation of the taste and art of the Ch'ien Lung period. Too often the emphasis is found to fall upon soft, decorative pieces that tend toward the decadent; whereas in the present show the vigor and sharpness of the carving constantly remind one of the power of the early jades. Not only do the forms follow the archaic prototype, but they are endowed with something of the force and plant-like grace that gave the early bronzes their unique quality. Clearly the prime spirit of the period, the Emperor himself, however attached to perfection and finish of workmanship, was not satisfied with mere craftsmanship, nor with the weak forms that from their greater prevalence so often obscure the real art of the period from those not intimately acquainted with its every phase.

Practically every type of jade and carving is represented in the exhibition, which is arranged with consummate artistry in the charming mezzanine gallery of Yamanaka & Company. Attracting immediate notice is a perfectly beautiful Kang'hsi vase of bronze form. The utter simplicity of this white jade piece, ornamented with the usual two rings at the neck and band of carving around the body, the marvellous texture of the surface, and perfection of proportion, have a strangely moving appeal. Two pairs of translucent, creamy fei t'sui jade bowls with delicate carving in the same case strike a lighter note, while running a whole gamut of feeling we come to the deep cream Tibetan chrysanthemum dish, with its tight, crisply curving leaves carved to a fine sharpness and the ornamental handles creating as it were a single gesture of simple magnificence.

Some superb dishes of Tibetan leaf-like carving of unexcelled sharpness range in color from gray-white to deep cream. The great variety of pieces on view is further illustrated by the bronze-form vase furnished with two handles and movable ring at the neck, and outlined sharply carved jagged edge. The whole spirit imprisoned in the form, as well as the conventional carving of plant design, recall the art of earlier times, while flanking this elaborately carved piece on either side is a pair of mutton fat, flat dishes of gray-white jade.

One case devoted to pieces of strong masculine quality contains a large vase of flat bronze-form, with two handles and unusually bold carving all over the body which again recalls Chou designs. Balancing this is a truly enormous flat, fei t'sui dish of beautiful gray and violet color bringing to mind the time of early summer, and a tiny cream jade dish with a boss of simple Chou design. In a corresponding case, filled with pieces of more feminine taste, the lotus-shaped vase, which we illustrate, carved entirely from a single block of translucent white jade, is a miracle of both craftsmanship and art. Exquisite in feeling, the piece is saved from any preciousness or over-sweetness by the delicate life as of a growing plant with which it is imbued. Of the utmost delicacy and beauty is the tiny tripod vase of fei t'sui jade with



WHITE JADE VASE

CH'EN LUNG PERIOD

This lotus shape specimen of great beauty is included in the exhibition of XVIIIth century Chinese jades now current at the galleries of Yamanaka & Company.

a baby dragon clinging to the edge, a piece sure to make a personal appeal to certain collectors.

The fine selection of spinach jades maintain the same level of quality, one of the most appealing pieces being the flat plate with chrysanthemum design in the center, which is linked with the petal-carved edge by flowing leaf tendrils. A strong contrast is provided

by the circular incense-burner of hard, dark green jade, the cover of which is carved with sharp reticulated designs of great power, surmounted in the center by an equally forceful animal figure. A large Tibetan flat dish of variegated greens, a pair of green fei t'sui jade bowls and another pair of t'sun shape vases of lighter green, hard jade constitute a group of great beauty.

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WILLEM HOLST TO HOLD AUCTION

The galleries of Willem Holst, Inc., 5 East 57th Street, will hold a public auction of their entire stock on the premises Monday, June 17, and following days from 2 P. M. to 5 P. M. The exhibition is open today from 10 A. M. to 10 P. M., and tomorrow, Sunday, from 2 P. M. to 5 P. M. Variety is the keynote of the collection, which will be sold by Brill & Brill, well known auctioneers. The Chinese group is most comprehensive, including as it does archaic and late jades, precious and semi-precious stones, porcelains, potteries, paintings, textiles and ivories. Persian potteries, Syrian and Phoenician iridescent glass and Oriental antique and semi-antique rugs add to the attractions offered in this field. Further important sections of the stock comprise antique furniture and reproductions, antique gold jewelry and diamond jewelry in wide variety. A large number of lamps made of old Chinese vases, fitted with specially designed shades to match, is a feature of the decorations. The purpose of the auction, which will be held without catalog, is to facilitate reorganization. The galleries will reopen at a later date furnished with an entirely new stock.

In the Chinese group, the archaic jades comprise examples of the typical symbols of earth and heaven, while in those of later period are to be noted especially a pair of green jade urns, a pair of translucent green jade bowls, and two white jade table screens of the Ch'ien Lung period. The porcelains, mainly XVIIIth and XIXth century specimens, include blue and whites and popular polychromes, as well as a few white pieces, while among the potteries, which date back to the Tang period, are several of the favorite horses and other figures. Paintings on silk and paper, ivory carvings, bronzes and snuff bottles add to the variety offered, while of outstanding interest is a group of brocades and embroideries of the XVIIIth and XIXth centuries. Mention should also be made of a fine coromandel screen, dating from the Ch'ien Lung period, upon which are depicted in rich, soft colors, divers palace scenes of great beauty.

Oriental rugs of antique and semi-antique nature feature mainly Persian, with a few Chinese examples. Tibetan bronzes, various pieces of Syrian and Phoenician iridescent glass, Persian potteries and a selection of textiles complete the Oriental group.

The furniture is characterized by the same interesting variety. English, Dutch, Spanish, Italian and Chinese types appearing in a number of useful pieces, both originals and reproductions. The sets of side chairs and selection of small English occasional tables in mahogany, satinwood and walnut, both antique and modern, will make an especial appeal. Evidence of the unusual character of many of the pieces to be offered is to be found in four Dutch XVIIIth century side chairs in walnut, revealing a French influence both as to form and carving. Another set of six Dutch chairs, also XVIIIth century and covered in red velvet, show a strong relation to the English William and Mary style. In the Italian pieces, a fine stretcher table dating from the later XVIIth or early XVIIIth century will find many admirers, as will also an early chest of imposing proportions. A set of eight chairs and an extension table, Dutch of the late XVIIth or early XVIIIth century, is another outstanding item, while a group of fine furniture lacquered in the Chinese and French manner constitutes a further attraction in this section of the sale.

The large collection of antique gold jewelry, diamonds in gold settings of various types, and a small selection of antique silver and silver plate round out this interesting auction.

FOREIGN AUCTION CALENDAR

LONDON Christie's

June 18—Chinese blue and white porcelain, the property of a gentleman.

June 19—Old English silver plate, the property of H. W. Lely, Esq.

June 24-27—The famous collection of miniatures, the property of J. Pierpont Morgan, Esq.

June 28—Rare enamels, Majolica, French and English furniture, tapestry and rugs from the collection of Viscountess Harcourt and other consignors.

June 28—Pictures by old masters, the property of Herr Osborn Kling of Stockholm.

LITTLE GALLERY OPENS BRANCH

During the summer season, The Little Gallery has opened a summer branch at Dodgingtown, Connecticut. Located in a converted barn, painted white with turquoise blue shutters, this informal gallery is a very attractive feature along one of the popular motor-ing routes. Special exhibitions to be held during June, July and August have been arranged in order to show the charm and variety which may be given to the country home through the discriminating choice and combination of simple silver, pottery and glassware. With gayety and informality as the determining note, these displays will reveal the individual effects and the delightful designs which craftsmen of both modern times and the early American period have brought to the creation of things of everyday use.

In the realm of silverware, there are

A NEW MUSEUM OPENED IN SPAIN

TOLEDO.—This past spring has witnessed the opening of the new Provincial Museum in the famous Hospital de Santa Cruz, which has been restored to meet the Museum's needs. Although it will take several years to effect a complete restoration of all the patios and rooms of this historic monument, that portion which has been set aside for the Museum is quite finished. Under the guidance of the director, D. Francisco de B. de San Roman, the collections have been installed in the best possible taste and all departments have been augmented by purchases and loans. The most important department is that devoted to Visigothic art, while the Moorish and Jewish sections are close competitors for the honor. A special museum has been created in the sacristy where all the El Greco's formerly in the Hospital de Afuera have been removed from the altars and walls and brought together in one unified group.

both antique English specimens and Sheffield plate expressive of the richness of an old tradition, while a notable collection of the interesting work in this field by Arthur J. Stone is illustrative of the highest ideals of modern craftsmanship. The glassware, also, includes a representation of both quaint early American types and the subtle forms and colors sanctioned by the best traditions of today. Pottery, hooked rugs and other decorative adjuncts will also play their part in giving the gallery a distinctive atmosphere. The branch will be under the direction of Mrs. Bowdoin of the Little Gallery, New York.



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Calendar of Exhibitions in New York

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

B. Altman & Co., Fifth Avenue at 34th Street—Paintings by contemporary American Artists, to June 22.

Arden Gallery, 460 Park Avenue—Photographic exhibition of city gardens and penthouse terraces, to June 30.

Argent Galleries, 42 West 57th Street—Summer exhibition of the National Association of Women Painters and Sculptors, to October 1.

Isabella Barclay, Inc., 126 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Bignon Galleries, 32 East 57th Street—Closed for the summer.

Brooklyn Museum, Eastern Parkway—Persian miniatures and ceramics; Japanese prints from the Museum's collection, to June 30; group show of sculpture, to September 2.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Contemporary Arts, 41 West 54th Street—Paintings by Gerard Hordyk, loan exhibition of pictures acquired through the Painting-of-the-Month Club, to June 22.

Decorators Club Gallery, 745 Fifth Avenue—Exhibition of handicraft and folk art, to June 22.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Closed for the summer.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—XIXth and XXth century French paintings.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Portraits and landscapes by old masters, to June 30.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Fernaghi Galleries, 63 East 57th Street—Special exhibition of paintings and sculpture by a group of eighteen American artists.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art; material relating to Normandie, to June 20.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show; California Society of Etchers, to June 29.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Summer show of American paintings in oil, watercolor and gouache.

Harlow, McDonald Co., 667 Fifth Avenue—Fine etchings and engravings.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Drawings and etchings by Heintzelman; oils and pencil drawings by Lee Lash.

Kleemann Galleries, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Paintings by old masters and French Impressionists; rare prints.

Kraushaar Galleries, 680 Fifth Avenue—Works by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Handwrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Summer exhibition of paintings by Americans.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of Oriental rugs and textiles, through September 15; prints by William Hogarth, through August 31; Egyptian acquisitions, 1933-34.

Milch Galleries, 108 West 57th Street—Summer group exhibition of paintings by contemporary artists.

Montross Gallery, 785 Fifth Avenue—Summer group exhibition of American art, to June 29.

Museum of Irish Art, Ritz Towers Hotel—Contemporary Irish paintings and sculpture.

Museum of Modern Art, 11 West 53rd Street—Exhibition of European Commercial Printing of Today; summer exhibition of paintings, watercolors and drawings from the Rockefeller gift; XXth century painting of the School of Paris; selections from the permanent and Bliss collections.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc., (New Art Circle), 569 Madison Avenue—Living art, ancient and modern.

Newark Museum, N. J.—Tibetan art; modern American paintings and sculpture from the Museum collection, opening in July; European decorative arts from the Museum collection, opening June 20; P. W. A. P. accessions; life and work of John James Audubon, to June 23; the design in sculpture. Closed Mondays and holidays.

New York Public Library, Central Bldg.—Fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

Arthur U. Newton Galleries, 11 East 57th Street—Exhibition of XVIIIth century portraits.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings by French and American artists.

Raymond and Raymond, 40 East 49th Street—Framed facsimile reproductions of XIXth and XXth century French art, to June 29.

Rehn Galleries, 683 Fifth Avenue—Paintings and watercolors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Paintings by fifty outstanding Americans.

Marie Sterner, 9 East 57th Street—Paintings by American artists and portraits of children.

Symons, Inc., 720 Fifth Avenue—Special exhibition of objets d'art of the XVIIth and XVIIIth centuries.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—"Madonnas" by group members.

Valentine Gallery of Modern Art, 69 East 57th Street—An American group.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weitzner, 38 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Paintings, sculpture and prints by modern artists.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Zborowski, 460 Park Avenue—Paintings by French artists.

Howard Young Galleries, 677 Fifth Avenue—Paintings by old masters.

Yamanaka Galleries, 680 Fifth Avenue—Special exhibition of fine Chinese XVIIIth century jades during June.

STILL LIFE SHOW HELD IN MADRID

MADRID.—A remarkable and highly instructive exhibition of Spanish still lifes has been arranged by the Society of the Friends of Fine Arts. Credit for the preparation and charming installation of the display is due to the Marques de Moret (D. Julio Cavestany). The exhibition, which includes many signed canvases from private collections, sheds much light on what has hitherto been an unexplored field in Spanish painting. There are works by Loarte, Yepes Parra, Lorente, Pedro de Campobin, Espinosa, and Romero, in addition to those by the better known artists like Zurbaran, Cotan, Arellano and van der Hamen. An interesting aspect of the display is its demonstration of a persistent tradition, a conservation of style which was evolved in the early XVIIth century and lasts until the XIXth century.

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